

Issue Date: **September 2, 2004**



PROGRAM SOLICITATION PS 04-08

for a Cooperative Agreement for a program of:

NEA ARTS TEACHERS INSTITUTES

(Arts in Education)

Issued by
National Endowment for the Arts
Grants & Contracts Office
1100 Pennsylvania Ave., NW
Washington, D.C. 20506

Proposals in response to this solicitation in original and four (4) copies will be received at the above address, or if hand carried, in Room 618, until 4:00 p.m. on **September 27, 2004**.

[The National Endowment for the Arts continues to experience lengthy delays in the delivery of First-Class and Priority mail. In addition, contents are subject to an irradiation process that may damage material. Please consider using alternative delivery services.]

For information on this solicitation, write or call:
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BUDGET FORMS

ATTACHMENT NO. 1

The National Endowment for the Arts

The National Endowment for the Arts is the largest annual funder of the arts in the United States. An independent federal agency, the National Endowment for the Arts is the official arts organization of the United States government.

The National Endowment for the Arts awards more than \$100 million annually – investing in every state – which in turn generates more than \$700 million in additional support. The Arts Endowment has played a transformative and sustaining role in the development of regional theater, opera, dance, orchestras, museums, and other arts – both contemporary and traditional – that Americans now enjoy.

Mission

The National Endowment for the Arts is a public agency dedicated to supporting excellence in the arts – both new and established – bringing the arts to all Americans, and providing leadership in arts education.

SECTION I - FUNDING OPPORTUNITY DESCRIPTION

I.A Background

The National Endowment for the Arts' (Endowment) goal of providing leadership in arts education is a critical challenging element of its public portfolio. New initiatives in this domain focus on the development and assessment of a small number of pilot model projects intended to raise the quality and quantity of arts education and revise program designs through feedback provided by rigorous evaluations. Currently, this initiative includes the *Institute for School Leaders* and the *Summer School in the Arts Initiative*. From the pilot summer schools program, the Endowment has already learned a great deal about the challenge of introducing pre and post assessment tools and identifying learning outcomes in the field of out-of-school arts instruction. The Endowment is also conscious of the need for arts teachers across the nation for quality professional development tied to the teaching of sequential, standards-based, content rich curriculum in their classroom. This initiative, the *NEA Arts Teacher Institutes*, will address both of these issues as part of a strategic triangle focusing on children and youth, school leaders, and now, teachers and artist-teachers themselves.

I.B Scope of Work

I.B.1 This Program Solicitation requests proposals to carry out a Cooperative Agreement that will provide specialized and administrative assistance to support professional development and technical assistance activities for a program titled: *NEA Arts Teacher Institutes*.

I.B.2 The purpose of *NEA Arts Teacher Institutes* is to create model programs of professional development for schoolteachers and artist-teachers at seven locations during the summer 2005. Each program will be funded through subgrants at approximate levels of \$40,000 each, with a requirement for a one-to-one match. The subgrants will be awarded after review and recommendation for funding by an independent panel of artists and arts education experts. The Institutes will be available to public school art instructors as well as teaching artists. The Institutes will include approximately seven hours per day of instruction during a one-week period. The goal is to allow teachers to gain knowledge and skills concerning the historic and cultural context of both the aesthetic and technical merits of an arts anchor-work, or anchor-works, of high artistic quality. Participants will also gain skills in designing and using assessment tools in the arts.

I.B.3 Through immersion in rigorous instruction focused on in-depth learning about significant works of art, carefully designed introduction to effective assessment of arts learning, and focused support in translating both of these elements into the classroom setting, teachers should leave the Institute better prepared to offer outstanding standards-based instruction and assessment in the arts. Instruction at the Institutes will be provided by experts in the field, drawn from universities, colleges, museum curators and faculty at professional schools. During the

academic year that follows, teachers will design a one-week curriculum unit embodying these elements. The organizers of each Institute will reassemble the participants to share and critique that work with their peers.

I.B.4 The successful recipient of the Cooperative Agreement resulting from this Program Solicitation (Cooperator), shall develop, administer, and evaluate all components of *NEA Arts Teacher Institutes*, including:

- In coordination with the Endowment Project Director, prepare and issue a solicitation for applications from organizations to implement *NEA Arts Teacher Institutes*.
- In coordination with the Endowment Project Director, select seven organizations to be awarded subgrants to implement the Institutes.
- Award and administer the subgrants to the selected organizations.
- Reconvene the teachers attending each Institute at the end of the fall term 2005 to present the curriculum that was developed and engage in peer review of the work with the Institute facilitators.
- Share with the Endowment the curriculum that was developed to allow dissemination to the field as examples of content-rich and rigorously evaluated teaching tools.

I.B.5 The Cooperator shall also engage a professional evaluation firm with proven experience in evaluating multiple arts education projects, to conduct an independent assessment of the Institutes using a variety of quantitative and qualitative measures. This evaluation firm will assess the whole program, as well as work with each Institute's own assessment specialist to ensure compatibility of assessment expertise across the Institutes.

The evaluation firm will also write up program data from each Institute, aggregate its findings, and develop a document of "best practices" and evaluation results. The Endowment will disseminate this document to entities such as State Departments of Education and State Art Agencies to assist in their on-going professional development work.

SECTION II - AWARD INFORMATION

II.A Only one Cooperative Agreement award will be made. Funding in the amount of \$500,000 is budgeted in FY 2005. Award is subject to the availability of FY 2005 funds. Award is anticipated by November 2004.

II.B It is anticipated that this program will continue in subsequent years. Subject to satisfactory performance, the availability of funds, favorable recommendation of the National Council on the Arts, determination by the Chairman, and mutual agreement of the parties, the National Endowment for the Arts may enter into subsequent Cooperative Agreements with the successful recipient of the Cooperative Agreement resulting from this Program Solicitation.

II.C The Endowment Project Director will:

- Advise and assist the Cooperator throughout the course of the project.
- Approve the conceptual, developmental, and final determinations of all program components.
- Coordinate with the Cooperator and the evaluation firm to develop the content, assessment tools, and other components of the Institutes.
- Coordinate with the Cooperator to prepare and issue a solicitation for applications from organizations to implement *NEA Arts Teacher Institutes*.
- Coordinate with the Cooperator to select seven organizations to be awarded subgrants to implement *NEA Arts Teacher Institutes*.
- Continue ongoing discussions with the Arts Education Partnership to obtain input and recommendations from the field and share the input and recommendations with the Cooperator, such as content, grade levels, assessment, and schedule for the Institutes.

SECTION III - ELIGIBILITY INFORMATION

III.A Eligibility to apply is limited to only Regional Arts Organizations.

III.B Matching is not required. However, a one-to-one match shall be a requirement of the seven subgrants.

SECTION IV - APPLICATION AND SUBMISSION INFORMATION

IV.A This solicitation provides all of the information that you need to submit a proposal.

IV.B Signed proposals in response to this solicitation, in original and four (4) copies shall include:

IV.B.1 A proposal describing how the proposer will administer the project, including:

- The proposer's qualifications and experience in implementing a project of this type.
- The qualifications and responsibilities of staff or others who will be involved with this project.
- Sample forms and/or instructions used for carrying out similar types of activities.

IV.B.2 A detailed Budget. The attached Budget Forms should be used to summarize the budget. Additional schedules or supporting information should be attached, as necessary. In addition, if indirect cost is proposed, include a copy of the most recent indirect cost rate agreement with your cognizant Federal audit agency.

IV.C Proposals in response to this solicitation must be received by **September 27, 2004** at:

National Endowment for the Arts
Grants & Contracts Office, Room 618
1100 Pennsylvania Ave, N. W., Washington, D.C. 20506

IV.D Any proposal received after the time specified for receipt will not be considered unless: it was sent by mail and it was determined by the National Endowment for the Arts that the late receipt was due solely to mishandling by the Endowment after receipt at the Endowment; or it is the only proposal received; or it offers significant cost or technical advantage, and it is received before an award determination has been made.

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SECTION V - APPLICATION REVIEW INFORMATION

V.A Proposals received in response to this Solicitation will be evaluated and a Cooperative Agreement will be entered into with the applicant whose proposal is determined to be most advantageous to the Government. Proposals will be evaluated by a panel and Endowment staff. The evaluation will include the following considerations, which are weighted at the percentages indicated below.

V.A.1 (30%) The extent to which the proposal demonstrates the ability to successfully carry out the project, including: qualifications and time commitment of key

project personnel and support staff; adequacy of proposed effort and time commitment of personnel, and appropriate use of other services; evidence attesting to sufficient communication and coordination abilities; and reasonableness of budget.

V.A.2 (30%) The extent to which the proposal demonstrates an understanding of the project and efficiently addresses its multiple components. In particular, the quality of the arts learning experience, the potential to increase or strengthen participants' knowledge and skills in the arts, and the ability to provide Institute participants with effective tools for arts assessment.

V.A.3 (20%) The extent to which the applicant has successfully carried out multi-state programs of similar magnitude in the past, including: writing a request for proposals that clearly focuses on the requirement to deliver outstanding resources of scholarship and instruction in delivering artistic content; selecting an expert provider to deliver high quality instruction in arts assessment; and selecting an expert provider to evaluate the Institutes.

V.A.4 (20%) The applicant's capacity to recruit panelists of the highest caliber to review the quality of the artists, arts educators, and the artistic content of the proposed *NEA Arts Teacher Institutes*.

SECTION VI - AWARD ADMINISTRATION INFORMATION

VI.A Cooperative Agreement

The instrument that will be awarded as a result of this Program Solicitation is a Cooperative Agreement, as defined by the Federal Grant and Cooperative Agreement Act of 1977, Public Law 95-224. A Cooperative Agreement is a cost reimbursement instrument. No fee or profit (or other increment above allowable cost) is allowed.

For nonprofit organizations, the provisions of Office of Management and Budget Circulars A-110 ("Uniform Administrative Requirements for Grants and Agreements with Institutions of Higher Education, Hospitals and Other Nonprofit Organizations") and A-122 as amended ("Cost Principles for Nonprofit Organizations") will be incorporated by reference into the Cooperative Agreement.

VI.B General Terms and Conditions

National Endowment for the Arts Cooperative Agreements are subject to the General Terms and Conditions for Grants and Cooperative Agreements to Organizations, located on the National Endowment for the Arts website at: <http://www.arts.gov/manageaward/CoopAgreements.html>

VI.C Assurances of Compliance

Assurance of Compliance with Non Discrimination Requirements

By submission of a proposal, the proposer hereby agrees that it will execute projects, productions, workshops and programs in accordance with the requirements of Title VI of the Civil Rights Act of 1964, Section 504 of the Rehabilitation Act of 1973, the Americans with Disabilities Act of 1990, the Age Discrimination Act of 1975, and Title IX of the Education Amendments of 1972, where applicable. Copies of the nondiscrimination regulations identified above may be obtained by writing to the Office of Civil Rights, National Endowment for the Arts, 1100 Pennsylvania Ave, NW, Washington, D.C. 20506.

Certification Concerning Debarment and Suspension

The Proposer certifies that, as required by regulations implementing Executive Order 12549, "Debarment and Suspension," neither it nor its principals: (a) is presently debarred, suspended, proposed for debarment, declared ineligible, or voluntarily excluded from participation in this transaction by any Federal department or agency; (b) has, within a three-year period preceding this proposal, been convicted of or had a civil judgment rendered against it for commission of fraud or a criminal offense in connection with a public (Federal, State, or local) transaction or contract under a public transaction; for violation of Federal or state antitrust statutes; or for commission of embezzlement, theft, forgery, bribery, falsification or destruction of records, making false statements, or receiving stolen property; (c) is presently indicted for or otherwise criminally or civilly charged by a governmental entity with commission of any of the offenses enumerated in (b) of this certification; and (d) has within a three-year period preceding this proposal had any public transactions terminated for cause or default; and that it will include this clause without modification in all lower tier covered transactions (excluding contracts under \$25,000), solicitations, and proposals.

Where the Proposer or any lower tier participant is unable to certify to this statement, it shall provide an explanation to the Endowment Grants & Contracts Office.

Delinquent Debt Certification

The Proposer certifies that it is not delinquent on any Federal debt or, if it is, will provide explanatory information. Examples of relevant debt include delinquent taxes, audit disallowance, benefit overpayments.

Labor Standards Assurance and Drug-Free Workplace Act Certification

The successful recipient of the Cooperative Agreement will also be required to provide assurance of compliance with the labor standards set out in "Part 505 (29 CFR) - Labor Standards on Projects or Productions Assisted by Grants from the National Endowment for the Arts," in accordance with the National Foundation on the Arts and the Humanities Act of 1965, as amended (20 U.S.C. 951 et seq.); and provide the certification required by the Drug-Free

Workplace Act of 1988 (41 U.S.C. 701 et seq.; also implemented through the Debarment and Suspension regulations).

VI.D Reporting

- VI.D.1** The National Endowment for the Arts is required to report on the geographic locations of grant and Cooperative Agreement activities. To ensure the accuracy of this information, the Cooperator shall submit a completed *Geographic Location of Project Activity* form within 30 days after award of the Cooperative Agreement, or with the first request for payment, whichever comes first. The form is located at <http://www.arts.gov/manageaward/CoopAgreements.html>
- VI.D.2** Based on an anticipated award date of November 2004, no later than March 15, 2005, the Cooperator will notify seven organizations that they have been awarded a subgrant. The period of support for the funded programs should begin approximately April 1, 2005. The Cooperator will reconvene participants from each of the Institutes at the end of the fall 2005 semester. A copy of the evaluation firm's report is due to the Endowment no later than March 1, 2006. Project period of support will end May 30, 2006.
- VI.D.3** No later than 90 days after the completion or termination of the Cooperative Agreement, the Cooperator shall submit to the Endowment Grants & Contracts Office, Cooperative Agreement Section, and the Endowment Project Director a Final Descriptive Report (FDR), and a Financial Status Report, Standard Form 269. Report forms are located on the National Endowment for the Arts website at: <http://www.arts.gov/manageaward/CoopAgreements.html>.

SECTION VII - AGENCY CONTACTS

For information on this solicitation, write or call:

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SECTION VIII - OTHER INFORMATION

Rejection and Award.

The National Endowment for the Arts reserves the right to reject any or all proposals.

BUDGET FORMS

Page 1 of 2. Read the instructions that follow this form before you start.

Applicant (official IRS name):

INCOME

1. Amount requested from the Arts Endowment \$ _____

2. Total match for this project Be as specific as possible. Asterisk (*) those funds that are committed or secured. _____
Amount

Cash (Refers to the cash donations, grants, and revenues that are expected or received for this project)

Total cash a. \$ _____

In-kind: Donated space, supplies, volunteer services (These same items also must be listed as direct costs under "Expenses" below or in Part 2 of the Project Budget form; identify sources)

Total donations b. \$ _____

Total match for this project (2a. + 2b.) \$ _____

EXPENSES

1. Direct costs: Salaries and wages

Title and/or type of personnel	Number of personnel	Annual or average salary range	% of time devoted to this project	Amount
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Total salaries and wages a. \$ _____

Fringe benefits _____ Total fringe benefits b. \$ _____

Total salaries, wages, and fringe benefits (a. + b.) \$ _____

Page 2 of 2. Read the instructions that follow this form before you start.

Instructions For Budget Form

INCOME

1. AMOUNT REQUESTED FROM THE ARTS ENDOWMENT: Indicate the amount that you are requesting from the Arts Endowment.
2. TOTAL MATCH FOR THIS PROJECT: Cash match refers to the cash donations (including items or services that are provided by the applicant organization), grants, and revenues that are expected or received for this project. Do not include any Arts Endowment or other federal grants (e.g., from the Department of Education, National Science Foundation, National Endowment for the Humanities) that are anticipated or received.

In-kind: Donated space, supplies, volunteer services are goods and services that are donated by individuals or organizations other than the applicant (third-party). To qualify as matching resources, these same items also must be listed in the project budget as direct costs. The dollar value of these non-cash donations should be calculated at their verifiable fair-market value. Identify sources. Reminder: Proper documentation must be maintained for all items noted as "in-kind."

EXPENSES

DIRECT COSTS are those that are identified specifically with the project. Salaries and wages cover compensation for personnel, administrative and artistic, who are paid on a salary basis. (Funds for contractual personnel and compensation for artists who are paid on a fee basis should be included in "3. Other expenses" in Part 2 of the Project Budget form, and not here.) Indicate the title and/or type of personnel, the number of personnel, the annual or average salary range, and the percentage of time that will be devoted to the project. List key staff positions, and combine similar functions. Where appropriate, use ranges. Example:

Title and/or type of personnel	Number of personnel	Annual or average salary range	% of time devoted to this project	Amount
Executive Director	1	\$40,000 per yr.	10%	\$4,000
Archivists	3	\$20-25,000 per yr.	5-40%	\$15,000
Support Staff	2	\$15-20,000 per yr.	20-30%	\$9,000

Salaries and wages for performers and related or supporting personnel must be estimated at rates no less than the prevailing minimum compensation as required by the Department of Labor Regulations. (See "Legal Requirements" for details.) Salaries and wages that are incurred in connection with fund raising are not allowable project expenses; do not include them in your budget.

Fringe benefits are those costs other than wages or salary that are attributable to an employee, as in the form of pension, insurance, etc. They may be included here only if they are not included as indirect costs.

INDIRECT COSTS are overhead or administrative costs that are not readily identifiable with a specific project. (The costs of operating and maintaining facilities and equipment, depreciation or use allowances, and administrative salaries and supplies are typical examples of indirect costs.) Indirect costs are prorated or charged to a project through a rate negotiated with the Arts Endowment or another federal agency. If you do not have or intend to negotiate an indirect cost rate, leave this section blank. You may claim administrative costs or overhead as direct costs under "3. Other expenses." If you have a negotiated rate and would like to include indirect costs, complete the information requested in this section and attach a copy of your current negotiated agreement. For additional information, see "Indirect Cost Guide for NEA Grantees."

TOTAL PROJECT COSTS is the total of "4. Total direct costs," and, if applicable, "5. Indirect costs." NOTE: "1. Amount requested from the Arts Endowment" (from Part 1 of the Project Budget form) plus "2. Total match for this project" (also from Part 1) must equal the "Total project costs." Your project budget should not equal your organization's entire operating budget.